

THE MUSICAL COURIER

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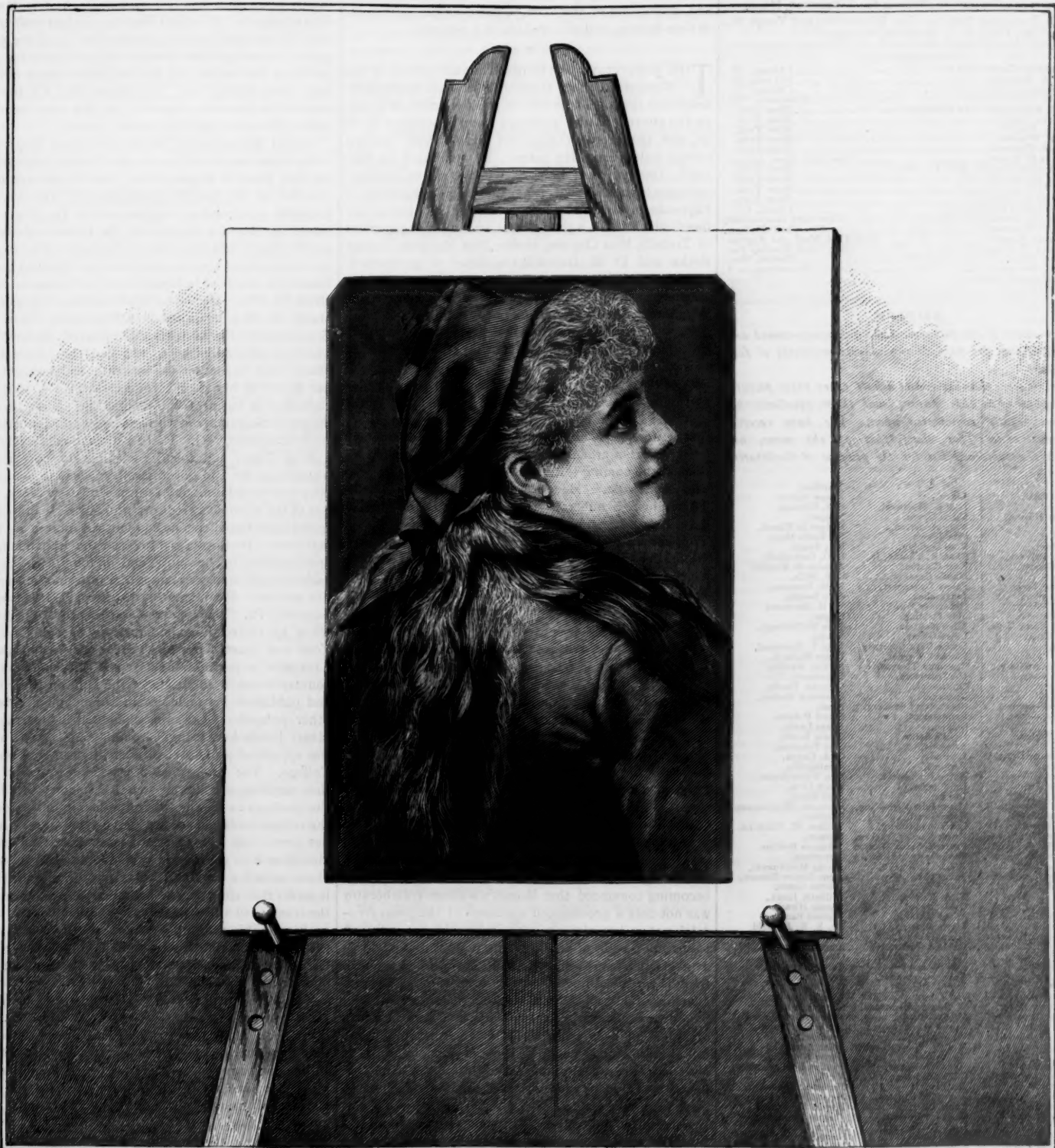
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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KATE ROLLA.

THE MUSICAL COURIER.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than seven and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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THE following card has been issued, which we hope will insure a large attendance at the Metropolitan Opera-House this afternoon:

New York, August 24, 1887.

You are invited to attend a meeting for the purpose of organizing the Wagner Society, to be held in the concert-hall of the Metropolitan Opera-House, on Wednesday, August 31, 1887, at 4 P. M.

AN exceedingly neat and useful pamphlet for young leaders is one that has recently been published in Leipzig and Brussels by Breitkopf & Härtel. The title of the work is "Quelques Considérations sur l'Art du Chef d'Orchestre," and the author is Edouard E. Blitz, a resident musician of Kansas City. Musical students who have studied Berlioz's "Le Chef d'Orchestre" and are familiar with the many admirable suggestions in Wagner's "Ueber das Dirigieren" will perhaps learn little that is new from Mr. Blitz's monograph, but he has set a modest aim in his preface, and without being particularly profound his pages afford a good insight into the practical questions involved in the direction of orchestra. His style is exceedingly simple and direct, and he proceeds logically enough from a discussion of the arrangement of the score, the composition and disposition of the band, to some of the intricacies of time-beating and the drafting of a program.

THE prospectus of the thirtieth annual festival of the Worcester County Musical Association breathes an ambitious spirit. There will be eight concerts, as usual, on the afternoons and evenings from September 27 to 30, and the program does not show a very marked change unless excessive potency be attributed to Berlioz's "Damnation of Faust;" but the talent engaged averages higher. What suggested the engagement of Pappenheim we are at a loss to understand; but in her line Giulia Valda is a good choice, and in the engagement of Trebelli, Miss Clapper, Alvary, Max Heinrich, George Prehn and D. M. Babcock, the board of government are to be felicitated, while the employment of the Boston Symphony Orchestra is a ten-strike. The Worcester festivals are steadily growing in artistic importance, and if a few provincialisms which cling to them from the olden time (when the influence of the musical convention was still powerful in New England) are got rid of, they will soon command much wider attention and respect than they have commanded in the past. The choir is a sterling body of singers, full of that enthusiasm and willingness which distinguish suburban from urban singers. The principal compositions at the coming festival will be Berlioz's "Damnation of Faust," Mendelssohn's "Elijah," Bruch's "Arminius," Schubert's "Twenty-third Psalm," Mendelssohn's "Midsummer Night's Dream" and Scotch Symphony, a motet by Mozart, Gade's Symphony in C minor, Beethoven's violin concerto and Liszt's piano concerto in E flat. The instrumental soloists will be Franz Kneisel, violin, and Adele Aus der Ohe, piano.

THE LIBRETTIST OF "DON GIOVANNI."

OVER the initials of one whom our readers will have no difficulty in recognizing there appeared in last Sunday's *Tribune* a most interesting contribution at once to the history of music in the United States and the story of the Italian poet who, by writing the libretto of "Don Giovanni," linked his name forever with that of Mozart. Mr. Krehbiel, at a great expenditure of time, labor and care, has investigated the New York career of Lorenzo Da Ponte and has written an article nearly three columns long, filled almost entirely with matter that the books know little or nothing about. The story is a strange one, with pathos and humor blended in a striking manner, but its final chord is in the minor mode, and though it is difficult to read portions of it without becoming convinced that Mozart's whilom collaborator was not only a pronounced specimen of the *genus irritable valium*, but also one who in his old age indulged to the full a habit of holding himself up to the world as a neglected, much-abused and unrewarded genius, there is yet something about the story which challenges a feeling of pity. Da Ponte's closing years were haunted by a fear which the *Tribune's* article shows has to a great extent been realized. His career was doubtless full of misfortunes which he brought upon himself. It is asking a great deal of one's credulity to ask him to believe that a man who was successively compelled to leave his native Italy; Austria, where he enjoyed lucrative posts by imperial appointment; France and England, and who distinguished himself in all his business undertakings in the New World as well as the Old by disastrous failures—that such a man was always the victim of the persecutions of others. It scarcely stands to reason. Besides, he seems to have been entirely

neglected in his last years, while only a few years before some of the most prominent and influential citizens of New York counted themselves among his friends. Doubtless the infirmities of age increased the weakness in his character, shown by his strenuous efforts to keep his name and deeds before the public, and this may have driven away from him the men who had once been ever ready with their encouragement and support.

Mozart's dust was long ago given to the winds. He was buried among the paupers in a plot of ground that was opened and filled anew every ten years. His collaborator in his greatest comic opera, "Le Nozze di Figaro," and in his masterwork, "Don Giovanni," lies in an unmarked, unknown grave in the heart of New York city. Mr. Krehbiel, with much effort, succeeded in locating the cemetery; but there were no records to help him, and though he scrutinized every headstone in the burial ground he found none bearing the name of Da Ponte. This is hard to understand, except on the theory that the old poet had become estranged from his daughter, who was the wife of Dr. Henry James Anderson, one of the professors of Columbia College, and father of Mr. E. Ellery Anderson, a Democratic politician and lawyer of this city. This daughter did not die until more than twenty years after her father, and Dr. Anderson was a man of means. It is said that the Italian residents of this city resolved to place a monument over the poet's grave, in recognition of what he had done for their literature and music, but the resolution seems never to have been carried out. So Mozart and his librettist shared the same fate in death. In this there seems at least to be something like poetical justice.

Several discrepancies in the hand-book biographies of Da Ponte are cleared up by the *Tribune's* article. In the first place it is established that it was neither in 1802 nor in 1803 that the poet came to America. Mr. Krehbiel has found a pamphlet, which Da Ponte published in 1807 for the use of his Italian scholars, in which he sketches his career in Europe and relates the circumstances of his arrival in America. He had become financially involved in London and ran away to escape arrest for debt. Twelve bailiffs were after him when, on March 26, 1805, he sailed in a Nantucket vessel from Gravesend for Philadelphia. He arrived in New York, where he joined his wife, who had come here before him to visit her father (so he says), and brought with her \$5,000 of her own earnings, on June 4, 1805. He embarked in business, but fearing the yellow fever removed in September of the same year to Elizabethtown (now Elizabeth), N. J. There he remained, conducting a drug, liquor and tobacco business for one year, by which time he had got himself so deep in a financial mire that he sold out and returned to New York, while one of the rapacious creditors who always haunted him seized upon the effects he had left behind him in Elizabethtown. He now began to teach the Italian language and literature in New York, and in four years had put aside enough money to tempt him into another mercantile venture. He became a distiller and tradesman in Sunbury, Pa. There he remained until August, 1818, when he returned again, hopelessly bankrupt, to New York and literary pursuits. He seems soon again to have won a position, as he spent his summers in a country house on the banks of the Hudson River, wrote and published his memoirs in three volumes, besides other pamphlets, gave his daughter in marriage to Henry James Anderson, one of his pupils, and in 1825 was appointed professor of Italian literature in Columbia College. The professorship was more a compliment than anything else, for all that it brought with it was the privilege to use the title of professor and a room in the college building, the trustees paying him no salary, but permitting him to secure such pupils among the alumni as were willing to pay him for the Italian lessons. He remained a nominal professor until his death, but it seems that after 1829 he had no more pupils, and when the trustees of the college declined to accede to a proposition looking toward a change in his relations with the college, making him a paid if not a salaried professor, he abandoned all hope of an income from that quarter and started a book-store on Broadway.

Next to the introduction of Italian letters in America, Da Ponte was interested in the introduction of Italian opera here. He was on the ground to greet Garcia when that singer and manager brought to New York the first Italian company that had ever come to our shores. He hurried to Garcia's lodgings, introduced himself as the friend of Mozart and author of "Don Giovanni." Much amazed at such a meeting in the New World, Garcia clasped him in his arms and danced around the room, singing the champagne song from Mozart's immortal opera. Six years later Da Ponte himself undertook operatic management in partnership with Rivafloli and failed, as so many of his successors have done since. In

one manner or another he was concerned in all the opera ventures from that time till his death.

Da Ponte died on August 17, 1838, of old age. Though nearly ninety years old, his intellect remained active till the last. A day before his death he wrote an Italian sonnet to his physician. He was buried from the Old Cathedral on August 20, and some of the most distinguished men in the city followed his body to the grave, which contemporaneous writers located in "the Roman Cemetery in Second Avenue." There never was such a cemetery, but the block between Second and First avenues, in the neighborhood of the Catholic cemetery in Eleventh-st., which was then being filled, was an open field, and Mr. Krebhiel was convinced by all the evidence that that cemetery received the old poet's bones. He died in miserable poverty.

Da Ponte told the story of his relations with Mozart (he always writes the name "Mozart") in the second volume of his "Memorie," the first edition of which he published in this city in 1823. Following is a translation of his recital of the circumstances under which he wrote the book of "Don Giovanni":

I read a few lines from Dante's "Inferno," in order to put myself in good tune. I began at midnight with a bottle of magnificent Tokay wine on one side of my table, writing materials on the other, and a box of Seville snuff in front of me. There lived then in the house a young girl of sixteen, whom, up to that time, I had loved as a father. She came into my room to attend to my little wants whenever I rang the bell to ask for anything, and I rather abused that bell, especially when I found my inspiration cooling off. This charming maiden brought me, sometimes a biscuit, sometimes a cup of chocolate, sometimes only her cheerful, smiling face, which seemed indeed to have been made expressly to cheer my wearied spirits and to awaken anew my poetic inspirations. During the whole time this pretty young girl remained with her mother in the next room, occupied in reading or with some sort of embroidery or needlework, so as to be ready to appear before me at the first stroke of the bell. As she feared to disturb me in my labor, she sat nearly motionless, not even opening her lips, scarcely winking her eyes, gazing steadfastly at my writing, breathing softly and smiling amiably, yet sometimes a trifle inclined to tears, on account of the great length of the work in which I was so deeply absorbed.

At last I rang less frequently, in order to dispense with her attendance, thus being less disturbed and losing less time in looking at her. So, between the Tokay wine, the Seville snuff, the bell on the table, and the pretty German girl, who was indeed like the youngest of the Muses, I wrote on this first night for Mozart the first two acts of "Don Giovanni," for Martin, two acts of "The Tree of Diana," and for Salieri, more than half of the first act of "Tarare" (afterward "Oxus"). In two months they were all finished.

PROPAGANDISM UNDER DIFFICULTIES.

Whether the members of the London branch of the United Richard Wagner Society met on June 28, in St. George's Hall, to do honor to their venerated master or merely to amuse themselves cannot be determined; in either case the proceedings, to a profane outsider, were peculiar, if not inexplicable. The meeting was styled a conversation; that is to say, a concert, with intervals for conversation between the pieces. Now, the Wagnerians are not to be blamed for performing selections from the Bayreuth composer's music-dramas in concert-room fashion. Wagner himself sanctioned such performances, and there is an end of the matter. But surely under the auspices of a society that bears his name one might reasonably expect perfect execution, musically, of the various excerpts. We need not condemn the spirited rendering of the sailor's chorus from "Der fliegende Holländer" by the German Liederkreis, under Mr. Martin Müller, and the bright, fresh voices of the Hyde Park Academy Choir, under Mr. H. F. Frost, told well in the spinning chorus from the same opera. But the effect of the opening scene of "Das Rheingold," with a piano accompaniment, was certainly not what the composer intended, and the farewell duet in "Götterdämmerung" suffered equally, though it is only fair to say that Mr. William Nicholl, who undertook the part of Siegfried, sang in tune. The "Siegfried Idyll," with the horn part played on a piano, was a fitting climax to a somewhat painful evening. If the Wagnerians cannot give a stage performance of one of the music-dramas, they surely might venture upon a properly arranged concert.

THE above remarks are from the *Musical Times*, of London. Now, the journal of Novello does not belong to the progressive party, and of course was not inclined to be lenient in reviewing such a meeting as is talked about in the extract, but its strictures could scarcely have been more temperately put. We do not quote the paragraph to find fault with it, but simply to show to what straits the Wagnerian party is reduced in London by the conservatism, not to call it blockheadedness, of the English people. Think of a Wagner society reduced to the necessity of listening to the first scene of "Das Rheingold" and the duet in "Die Götterdämmerung" with piano accompaniment! And a piano used as a substitute for the horn in the "Idyll!" Meanwhile hundreds of pounds are paid for ballad concerts at which Sims Reeves will not sing, though announced, but "The Lost Chord" and songs of that character will receive both golden and lachrymal tributes.

CAMPANINI'S agents do not lay much stress in their announcements on the opera season which they speak of as a possibility next spring. It is whispered in Italian circles that the ex-tenor's plans look to performances in the Metropolitan Opera-House after the German season is over, but it is very plain that such a consummation depends on many contingencies. If the concert season is successful Campanini may be encouraged to undertake a short season of opera, but we think it very unlikely. The agents are using the name of Tamagno evidently without authority, and are trying to profit by holding out Verdi's "Otello" as a possibility. We are willing to confess that we are ignorant of the

arrangements which have been made by the publishers, if any, for the performance of "Otello" in America. The stories are conflicting, and the probabilities give as little support to one as to the other. In point of definiteness, however, the Valda story has the advantage, and we see it reasserted in the official prospectus of the coming musical festival at Worcester, Mass., in these words:

Mrs. Valda was induced to make her *rendezvous* in America with us prior to the opening of her operatic season here, and in consequence obliged to make an extra trip to Italy to continue her study with Verdi, of "Otello," his latest opera, which she intends to produce in the United States and Canada the coming season.

We should like to see Campanini's representatives prove the falsity of the story that Valda has purchased the American rights of "Otello," or cease to talk of the opera in connection with the Campanini season. *Entweder, oder*, as the Germans say.

Joseffy and Strelezki.

PEOPLE interested in musical affairs in this country have recently been regaled with sensational and personal articles published in the daily press and in some so-called musical papers affecting the names of two representative musical artists now prominently before them. The first series of articles reflected upon the name of Rafael Joseffy and contained statements that from their very nature could not claim to be true, for they represented only one side of a surmise which was of no consequence to any being except gossips, and the second series, composed of articles referring to Strelezki, were false in all respects and were also of no consequence to the musical world, even if true.

Mr. Joseffy has been maligned and in a most uncalled-for manner. As to Mr. Strelezki, the articles referring to him show in themselves that there was no reason, except the catering to a sordid taste, that could have called for their publication, especially in papers that claim to occupy any kind of honorable position in the community.

We are pleased to publish the following from the *Detroit Tribune*, of August 23, on the subject:

Cowardly Attacks.

ANTON STRELEZKI AND HIS ENEMIES—LIBEL SUITS IN PROSPECT.

"I was surprised and indignant," said Prof. F. A. Apel, yesterday, "to read in the *Sunday Herald*, *Free Press*, *Evening News* and *Journal* the articles they have published about the alleged 'disappearance' of Anton Strelezki, the eminent pianist and composer, whose residence in Detroit has been of so much benefit to our citizens. Coupled with this 'disappearance,' as they call it, are charges of dishonesty which should never have been published without a careful investigation—if, indeed, the matter was suitable for publication at all. The *Tribune* has always appreciated Mr. Strelezki's genius at its true value, and in the present instance has refrained from giving currency to rumors set on foot by local musicians who feel spiteful and malignant because Strelezki stands head and shoulders above them all. I am glad to see that one paper in Detroit is disposed to give him the courteous and honorable treatment that he deserves.

"If Anton Strelezki is the man I take him for," continued Professor Apel with some warmth, "if he has any mind, any backbone, he will prosecute at least one of these papers, the *Free Press*, for libel as soon as he returns. Is he coming back? To be sure he is. I have his written contract for another year at my school, commencing September 15. When he went away, three weeks ago, the fact that he was going and where he was going was well known to me and other friends, and was published in the newspapers. Why they should call that a 'disappearance' I can't exactly understand. Mr. Strelezki went East for the purpose of selling a number of his manuscripts to Eastern publishers, to see about renewing a contract which he had with a leading firm of piano manufacturers, and incidentally to enjoy the rest and relaxation of a few weeks in Eastern summer resorts.

"Now, as to the charge that he skipped out leaving angry creditors and unpaid debts, I happen to know all of the tradesmen and others with whom Mr. Strelezki has running accounts. These accounts were paid monthly up to the time of his Eastern trip. I could pay every bill outstanding against him in Detroit with \$500. Not a single one of these creditors feels uneasy or has made any remarks against Mr. Strelezki so far as I can learn. They know he is coming back, and his bills are like those of any other customer with a running account.

"Anton Strelezki is a splendid musician and a man of large resources. His income through various channels must be at least \$10,000 a year. Of this amount nearly \$5,000 was earned last year by his concerts and tuition fees in Detroit. He is abundantly able to pay any debts he may contract, and that he intends to do so I have not the least doubt.

"I do not care to mention names," said Professor Apel, in conclusion, "but all this scandal in the papers has been caused by the malicious tongues of certain professional musicians. They feel jealous of Strelezki's ability and prominence. The newspapers which enabled his enemies to stab him in this cowardly manner while his back was turned may have a sharp reckoning to pay when he returns from the East."

Mr. Strelezki has also written the following excellent letter to THE MUSICAL COURIER on the subject:

New York, August 25, 1897.

Editors Musical Courier:

Owing to several attacks which have been made on me during the last few days through a Detroit newspaper, and also in the New York *Herald* (the latter of which has been already answered by my manager, Mr. Henry Wolfsohn), I feel myself bound to refute certain scurrilous reports contained in these papers. To commence with, I was not aware that I had disappeared suddenly from Detroit, as stated in the *Free Press*. My plans had been made three weeks previous to my departure, and most of my friends, and certainly all of my pupils, knew well my intention of coming to New York, which I did on August 2. On August 6 the *Tribune* of Detroit had a personal notice in its columns that I was here in New York, and the *Evening Journal* also another notice, saying I had left Detroit for New York, and was spending a short time at the sea with some friends. So that when the New York *Herald* comes out with its telegram of August 20, saying that I had "disappeared" the previous day from Detroit, my friends here in New York came to the conclusion that either I was an individual of extraordinary powers of ubiquity, or else some maliciously inclined individual or individuals had purposely misled the correspondent or reporter of the newspapers aforementioned.

An equally scurrilous thing happened last Sunday week in the New York dailies, wherein Mr. Joseffy was most outrageously handled, evidently by

persons jealous of his artistic fame and anxious to hurt him not only professionally but privately. Not one, but five, of the large dailies grasped the opportunity and printed line upon line of absurd statements regarding his private life, while the allusions to him as an artist of fame were scarcely observable. The source of this attack can be but the underhand jealous promptings of non-successful rivals, and that these scoundrels may be unseated is my most sincere wish.

It seems to me that this kind of journalism, which is characterized by sensationalism and items of a personal and private nature, should be discouraged as far as possible by every fair-minded person, and especially by people who believe in the propagation of any art; for it cannot be doubted that the phenomenon staring them in the face that their most minute private affairs, which are of no consequence to anyone except those directly involved, can be made the subject of long and calumniating articles in the daily press.

It is a fact too well known to require any discussion at this time, and I may say it is a sorry owl fact, that a large number of musicians are endowed with a jealous disposition and a desire to harm anyone who attends to his own affairs strictly, and who may be in the unfortunate condition of being considered by them a successful rival.

This disposition on their part, due naturally to ignorance and failure, and also a lack of humanity, acts as a stimulus to induce them to use the most ordinary means for the dissemination of unfavorable reports of brother musicians, as they designate some of us unfortunately. This is a kind of persecution that I have just been subjected to, and which is at the bottom of the articles that have appeared against me. All I have to say in conclusion is a hope that the editors of THE MUSICAL COURIER will be kind enough to print anything in the columns of that paper that may enable the musical world to get at the cause of all such malicious attacks and rumors affecting artists and workers in the profession.

ANTON STRELEZKI.

To this we may as well add the comments of Mr. James Huneker, which he contributes to our columns:

Editors Musical Courier:

How far the public press oversteps its prerogative in investigating and publishing items relating to the private lives of musicians may be seen by the recent articles in sundry New York papers relating to purely personal matters in the affairs of Mr. Rafael Joseffy and Mr. Anton Strelezki. In the former's case a lot of shameful lies were printed, actuated by the personal malice of certain parties who grudge the great pianist his fame and the wonderful faculty he possesses for thoroughly minding his own affairs. Naturally such artists as Joseffy and Strelezki occupy positions in the musical world that make them the target of every envious rival's shaft; this was proven in Mr. Strelezki's case, as a complete refutation came out the day after the publication of the article libelling him. As might be expected, the animus of the attack was nasty, petty jealousy, and was traced directly to its miserable source. And now the question arises, "Has the press any earthly right to place before the public details so thoroughly personal which are nobody's business, and about which none but evil-minded gossips care. The relations of the artist with the general public are artistic only. The footlights should be the gulf that separate perfectly the two. It is a singular thing that Smith, Brown and Jones may commit all the crimes of the Decalogue unheeded, but let one unfortunate person in musical life depart from the beaten track and then the vials of wrath are poured upon his head. And whether he does so or not, the result will be the same; for, as *Hamlet* says: "Be thou as pure as snow and as chaste as ice thou shalt not escape calumny." It is time a halt was called on these things, otherwise how often are perfectly innocent people placed at the mercy of some low rascal.

JAMES HUNEKER.

The Casts.

THE following explains itself and may be of interest to more persons than the inquirer:

Editors Musical Courier:

Will you kindly give me the original casts of the operas "Zampa" and "Fra Diavolo"? I have sought for them in vain in Fétis, Grove and Clement and find that I have to rely upon THE MUSICAL COURIER. Respectfully yours,

E. JAMES.

"ZAMPA."

OPERA COMIQUE, PARIS, May 3, 1831.

Zampa.....	Chollet
Alphonse.....	Moreau-Sainti
Daniel.....	Ferriol
Dandolo.....	Juliet
Camille.....	Mrs. Casimir
Rita.....	Miss Boulanger

"FRA DIAVOLO."

PARIS, January 28, 1831.

Fra Diavolo.....	Chollet
Lord Kuchberg.....	Férvé
Mattéo.....	Henri
Lorenzo.....	Moreau-Sainti
Beppo.....	Belnic
Giacomo.....	Farguel
Pamela.....	Miss Boulanger
Zerline.....	Miss Prevost

This is probably the first time that the original cast of "Fra Diavolo" has been printed in this country. There is no trace of it to be found in any publication that can be had here.

....An A minor string quartet by Eugen d'Albert, played recently in Vienna at one of the Hellmesberger Chamber Music Concerts, seems not to have given the critics any satisfaction.

....Prof. Bernhard E. Scholz, of the Hoch Conservatorium, at Frankfurt-on-the-Main, has composed a new choral cantata to Schiller's popular "Lied von der Glocke," which is already well known to choral societies through Andreas Romberg's "Lay of the Bell." Dr. Scholz's new work will be first performed in Berlin next November.

....There will be some interesting if not important novelties produced at the Norwich, England, Musical Festival, which is to be held from the 11th to the 14th of October. Foreign composers will be chiefly represented. Camille Saint-Saëns is to direct the first performance of his psalm "The Heavens Declare God's Glory," Luigi Mancinelli the first performance of his oratorio "Isaiah," and Bottesini the first performance of his oratorio "The Garden of Olivet." A performance of Sir Arthur Sullivan's "Golden Legend" and Dr. Villiers Stanford's "Hibernian" symphony will be given, each conducted by the composer. The "Faust" of Berlioz and the "Stabat Mater" of Antonin Dvorák are the other significant features of the festival, for which Mr. Randegger has been engaged as general conductor.

PERSONALS.

A TRIBUTE TO THE MANUMONEON.—Mr. Becker, the inventor of the manumoneon, has received the following letter:

Mr. Gustav L. Becker:

MY DEAR SIR—I have examined your invention, the manumoneon, and am much pleased with it.

It has in condensed form nearly all the valuable points of its technical predecessors and some useful points that I have not found elsewhere.

It is of questionable value to the listless and absent-minded student, but will surely prove a great assistance to the earnest and intelligent aspirant after pianistic honors. Organists also will find within it the opportunity of acquiring the true organ touch at any required degree of power or depth.

It is a veritable *multum in parvo*.

Yours very truly,

ST. NICHOLAS FLATS,
New York, August 19, 1887.

S. N. PENFIELD.

DAVIDOFF WILL TRAVEL.—Davidoff, the violoncellist, will travel through Germany this fall and winter to concertize. He will also appear in Berlin in one of the Philharmonic concerts under the direction of Hans von Bülow.

NICODÉ MARRIES.—Jean Louis Nicodé, the composer and the conductor of the Dresden Philharmonic Concert, has just married a young English lady, a resident of Dresden.

HOW RICHTER ACKNOWLEDGED AN ERROR.—The following must be credited to the Berlin *Courier*: "Hans Richter conducted Brahms's 'Academic Overture' in London, and, as usual, from memory. He, however, forgot a change in the tempo from $\frac{3}{4}$ to $\frac{2}{4}$, and as a result, some confusion took place in the orchestra, and this was also manifested in the audience. Many conductors would have, in such an emergency, looked daggers at the orchestra; but Richter stopped the performance, turned to the audience and remarked, 'This was not the fault of the orchestra; it was my own.' Great applause followed his admission."

MRS. BELLE COLE'S SUCCESS ABROAD.—There is no doubt that Mrs. Belle Cole made an impression in England with her singing, as the following engagements bear evidence. She sang under Arthur Mann's direction at the Crystal Palace concerts on August 13 and 20. The following are her engagements under the direction of Joseph Barnby, all at Albert Hall, London: November 3, "Golden Legend;" January 2, "Messiah;" February 4, "Elijah;" March 8, Verdi's "Requiem;" March 20, "Messiah," and April 21, "Golden Legend." Mrs. Cole is an American singer, who studied in this country only, and her many engagements in England must be conclusive evidence that she must have been taught properly here or must herself have understood how to develop her voice.

KATE ROLLA.—The picture in this week's MUSICAL COURIER is that of Mrs. Kate Rolla, an American prima donna, who has had flattering success in Italian opera on many European stages. The lady is a West Virginian, and when she resided in Wheeling was known as Kate Rammelsberg. She is a Marchesi pupil, having studied with the famous teacher after leaving this country. She made her debut in Milan as *Linda*. She subsequently sang in Florence, then in Moscow, in Palermo, Naples and other cities. Her repertory comprises some thirty operas, among which we may mention "Faust," "Aida," "Rigoletto," "Sonnambula," "Don Pasquale," "Norma," "Ernani," "Robert le Diable," "Il Trovatore," "Il Guarnay," "Tell," "L'Africaine," "Mignon," "Hamlet," "Linda" and "Magic Flute."

ENGAGED BY THE NEW YORK COLLEGE OF MUSIC.—The announcement is made that Mrs. Anna Lankow has been secured by the New York College of Music as vocal teacher. This is one of the very best selections made by the new management of the college.

IT MAY BE TRUE.—The New York *World* of last Thursday has a cable to the effect that Pauline Lucca is engaged for "ten performances" in this country next April, the sum to be paid her being \$15,000. The dispatch does not instruct us whether these are to be concert or operatic performances.

ANOTHER GOOD ITEM FROM THE BOSTON "TRAVELLER."—How is this? So Emma Abbott is at last, after these years, to return to Boston! We do not remember the exact date of her debut here, but it must have been in 1839 or thereabouts. Since then we have had Sontag, Jenny Lind, Carlotta Patti, Adelina Patti, Tietjens, Parepa, Lucca, Materna and Lehmann. Thus has the rough way been prepared for the coming guest. Crude musical estimates have disappeared before the intelligent work of these illustrious pioneers, the advance guard, as it were, of the coming prima donna; and the plucky singer, who is at last almost at her journey's end, may rest assured that in Boston she will be judged solely upon her merits, without more reference to her predecessors than is kind, and with absolutely no allusion to the "Abbott kiss."

VOGEL ON BÜLOW.—In a work by Bernhard Vogel, published by Max Hesse, Leipzig, on Hans von Bülow and his progressive development, the author treats of Bülow in a variety of characters. The parts are: First, Bülow as a man; second, Bülow as a virtuoso; third, Bülow as a concert director; fourth, Bülow as an organizer and pedagogue; then, Bülow as a literary man, and, lastly, Bülow as a composer. Under the latter discussion Vogel gives an elaborate criticism of Bülow's songs, piano and orchestral works and labors to disprove the charge that Bülow is deficient in creative ability.

RUMORS.—It is now rumored again that Valda will succeed in giving "Otello" here next season with Gayarre, the tenor, and Maurel, the original *Jago*. The rumor is wild enough

to assert that Verdi is to come in order to be present at the performance, and that Mr. Henry L. Higginson and Mr. Montgomery Sears, of Boston, will "back" this enterprise peculiarly. The next rumor is that Nordica will come over with the brothers De Reszke, with whom she has appeared in London, and give Italian opera. Both rumors seem highly improbable.

A VANDERBILT MUSICAL.—At a musicale given by Mr. and Mrs. Cornelius Vanderbilt at their residence, "The Breakers," Newport, Tuesday evening, August 23, Miss Emma Juch and Mr. Theodore Bjorsten sang and Rafael Joseffy played the piano.

NO ANSWER FOR ANONYMOUS.—The party who sent the anonymous communication to THE MUSICAL COURIER, dated New York, August 26, in which reference is made to Michael Banner and the Paris Conservatory, will find that proper attention will be paid to it if the name of the writer be given. We do not answer any kind of anonymous communications.

CRUEL BOSTON "HERALD."—This is the cruel remark we find in the Boston *Herald*:

Minnie Hauk declares she will not tour in America this season. For this much relief, many thanks.

ABOUT MOZART'S "DON GIOVANNI."—Apropos of the centenary of "Don Giovanni," the Vienna *Abendpost* relates that Mozart wrote this opera in September, 1787, in Prague, partly in the inn at the Sign of the Three Lions and partly in the garden of his friend Duschek. The overture, which Mozart himself conducted, was not finished until the evening of the performance. The opera was enthusiastically received in Prague, but met with very little favor on its first performance in Vienna, on the 7th of May, 1788, when it appeared under the title of "Il Dissoluto Punito Ossia Don Giovanni." The Emperor Joseph II., who esteemed Mozart highly, and had appointed him chamber musician the previous year, was delighted with "Don Giovanni," and said: "This opera is divine, perhaps even grander than 'Figaro,' but it is no food for the teeth of my Viennese." When Mozart heard of the emperor's remark through Da Ponte, the librettist of "Don Giovanni," he said: "Let us give the Viennese time to chew." The opera was slow in winning the favor of the Vienna public. After fifteen Italian performances it disappeared from the repertory of the Kärntnertheater, and was not revived until the 11th of December, 1798, when it was given in German. Since then it has been performed 470 times in the Vienna court theatres.

SOMETHING ABOUT ROSSINI.—Mr. Michotte, a former friend of Rossini, living in Brussels, is at work on an "Autobiography of Rossini," the second part of which has just been published in the *Fanfulla della Domenica*, of Rome. Rossini used to relate to Mr. Michotte, during long walks in the Bois de Boulogne, incidents of his life, and Mr. Michotte made regularly in the evening notes of these conversations, which are now placed before the public as the composer's "autobiography." In speaking of the rapidity with which he composed, Rossini once said: "The Barber of Seville" was the work of thirteen days. My other Italian operas took me rarely over a month to compose, 'Semiramide' thirty-three days. 'William Tell' cost me five months, a long time as it seemed to me. I composed that opera at Petit Bourg, in the villa of my friend Agnado. Those were gay times. I was then passionately devoted to angling, which accounts for certain irregularities in the execution of that work. Among other things I remember having sketched in my mind the conspiracy scene one fine morning while sitting at the edge of a pond waiting for a bite. Suddenly I noticed that a large carp had snatched the rod from my hand, while I was full of Arnold and Gessler. I almost always worked standing before a desk and never a piano near me. Good heavens, a piano! The proximity of this instrument is usually a scourge to composers and especially to dramatic composers. I know more than one unfortunate being who became almost part and parcel of the piano. There was the poor boy Bellini, and then poor Meyerbeer, who literally spent three-quarters of his life before the piano. And yet he was teeming with ideas that came to him without an effort. But then it was an old habit with him, and he had begun as a virtuoso on the piano. He always mistrusted his inspirations until he had tried them a thousand times on the keyboard, all of which did not prevent him from accomplishing great things, although heaven knows at what a cost. Let malicious tongues that claim to know everything say what they like, Meyerbeer and I were very fond of each other. It was an unclouded, mutual love, with only one exception—the piano, with which I reproached him from the day that I made his acquaintance in Vienna. 'What shall I do?' he used to say. 'I need excitement; the piano tickles me.' I never succeeded in proving to him that he had genius enough to do without such tickling. It was like talking to the wall. He had ordered of Pleyel a small piano of only a few octaves, which he carried with him wherever he traveled. Thus my poor friend dragged through life a veritable instrument of torture after him, and thus he unconsciously nourished that spirit of mistrust toward his own creations. I say again and again: 'Beware of the piano.' Composing with this instrument is a slow and fatiguing affair, enervating and dangerous."

MR. GARNER WILL LEAVE FOR ITALY.—Mr. J. H. Garner, for the past few years a very successful teacher of singing in Chicago, has just announced to his friends and patrons his intention to sail for Europe on September 14, on the City of Rome. He will pass the winter in Florence, where he will study with the best masters and make himself familiar with the changes and improvements in the methods of teaching since he studied there

years ago. While his friends and pupils regret his departure, they bid him godspeed, cheered by the promise of his return in the fall of 1888 to resume his duties in Chicago.

MR. HEIMENDAHLE RETURNS.—Mr. W. Edward Heimendahl, the conductor of the Baltimore Philharmonic Society, returned from the Isle of Shoals (where he had been spending his vacation) on Sunday to New York. He will reach Baltimore tomorrow morning to begin the work for the coming season. Six Philharmonic concerts will be given at the Baltimore Academy of Music on the following dates: November 11, 25; December 9; January 6, 20; February 3.

Carlsbad and Music in Carlsbad.

[CORRESPONDENCE OF THE MUSICAL COURIER.]

CARLSBAD, put down in the guide books as "a very fashionable watering-place and summer resort" (properly speaking, it is a health resort), is a small town in the north-western part of Bohemia, Empire of Austria. It is beautifully situated in a long, narrow valley, through which runs a little stream or brooklet called the Tepl. The hills which arise on both sides are covered with a luxuriant growth of pines, beeches, firs and other varieties of trees, and are intersected with a labyrinth of walks and drives, carefully laid out and apparently endless, with an occasional tower or summer-house crowning a high point, giving the visitor a magnificent view of the surrounding country, remarkable for its high state of cultivation and variety of scenery.

The discovery of the springs, which spout warm water, is popularly attributed to the Emperor Charles IV. But this is an error, as John of Luxembourg, his father, in 1325, granted privileges to this place, then known by the old Czech name of Warg (warm bath). The resident population is about 12,000. During the summer months, however, this number is considerably more than doubled by an influx of visitors from all parts of the world. Such a heterogeneous collection of humanity it would be difficult to find elsewhere. Arabs, Armenians, Turks, Tyrolese, Hungarians, gypsies, Polish Jews, kings, emperors and beggars—all seeking the health-restoring waters, many coming in their national costumes. The effect is startling. Fancy a man in white and green stockings, drab breeches, a belt with brilliant metallic buckles, a waistcoat of crimson embroidered with gold, a short, dark-colored jacket or coat, also embroidered, and a hat with a gaudy feather about a foot long decorating it in the way of a plume. Other costumes equally strange but less conspicuous might be described. The native of India, with his snow-white garments and turbaned head, is rather a pleasing sight. Strange to say a greater variety of toilet is noticeable among the gentlemen than among the ladies. Carlsbad, it appears, differs from other watering-places in this respect. There is one feature connected with life here which makes a sojourn in Carlsbad delightful, and that is its music. A number of bands "discourse sweet music" at early morn. At 6 o'clock precisely in the Mühlabrunnen Colonnade, a fine masonic structure built at a cost of about 300,000 marks, the orchestra begins a grand choral. At the same time the "invalides" assemble at the different springs and, forming in long lines, each one, with his cup or goblet strapped about his neck, in his turn receives his modicum of water and passes on, thus making room for his neighbor.

This continues until 8 A. M., when the music ceases and only the tardy and stragglers remain. At the cafés or restaurants orchestras of twenty or thirty musicians play daily, afternoon and evening. The air is fairly redolent with harmonious sounds. The crowning musical feature of the place, however, is the orchestra under the leadership of Musik-Direktor Labitzky, a musician and composer of recognized ability. His programs are arranged with good judgment, always embracing a high class of music, such as symphonies and overtures by the classical masters, the best known modern works, and pieces that appeal to a cultivated taste.

In traveling through Belgium and France, and even part of Germany, I did not chance to hear any of Wagner's compositions. I expressed to Mr. Labitzky a hunger for that kind of musical pabulum, and he kindly arranged a "Wagner-Konzert" for my especial delectation. The program was as follows:

1. "Huldigungs Marsch" (König Ludwig II. von Bayern gewidmet).
2. Overture, "Der fliegende Holländer."
3. "Gesang der Rheintöchter" ("Götterdämmerung").
4. Vorspiel, "Parsifal."
5. "Einleitung des dritten Aktes," "Tanz der Lehrbuben," "Aufzug der Meistersinger," and "Gruss an Hans Sachs."
6. "Faust Overture."
7. "Walkürenritt."

The rendering of this musical feast was in a high degree creditable to both the conductor and the performers. The dramatic overture "Der fliegende Holländer" was given with an earnestness that commanded the undivided attention of the audience, while the solemn, soulful strains of the "Parsifal" Vorspiel touched a string in my heart that never vibrated before. Such music is divine, and Wagner stands alone among modern masters. It seemed to me that the musicians strove to render each succeeding piece better than that which preceded it, and surely the "Walkürenritt" was played with the verve, brilliancy and abandon which it demands. At the same time a careful observance of dynamic marks made it a finished performance, albeit the tempo was slightly slower than we are accustomed to in New York. I must not forget to mention among the many concerts a magnificent performance of Mendelssohn's symphony No. 3, A minor. The more I hear this work the more I wonder at its perfect symmetry and beauty of orchestration. It is a model composition. Without using a great orchestra—i. e., a multiplicity

of instruments, as many writers of to-day do—Mendelssohn produces beautiful, even wonderful, results with simple means. Every instrument bears a proper relation to its neighbor, whether used in solo, with subdued accompaniment or blending in a grand tutti; every note from beginning to end shows mastery. So much for the music of Carlsbad.

As to personal gossip, I must mention that Miss Clara Louise Kellogg is at the Hotel Herzog von Edinburgh, looking, I was about to say, the "picture of health" and young enough to appear as *Marguerite* in "Faust" for many years to come; but I presume she has ailments in common with other less distinguished mortals, as she is taking the "cure." Carlsbad is *en fete* to-day, owing to the presence of Her Royal Highness the Crown Princess of Austria, who descended from her carriage and walked through the streets, to the delectation of both visitors and resident population. She is a fine-looking young woman, full of grace and dignity, and bowed pleasantly to the people as she passed along. Of course, there is a display of soldiers, a din of martial music and a ringing of church-bells. This is a penalty attached to royalty.

HOMER N. BARTLETT.

HERZOG VON EDINBURGH, CARLSBAD, AUGUST 9, 1887.

HOME NEWS.

—Mr. William Mason is expected back from the Isles of Shoals next week.

—Mr. Henry Schradieck, of Cincinnati, is expected back from Europe about September 8.

—Mr. G. Schirmer, the music publisher, of this city, is expected back from Europe this week.

—The Boston Ideal Opera Company may include the Pacific Coast in its tournee this season.

—Mrs. Minnie Richards, the pianiste, will give two concerts at Cape May within the next week.

—Adam Itzel, Jr., a well-known musician and conductor, of Baltimore, has left that city and settled in Philadelphia.

—Miss Kitty Berger, the zither player, will leave for Europe in September, and among other things will visit Patti.

—Mr. Samuel P. Warren gave an organ recital at the Congregational Church, Great Barrington, Mass., last Monday afternoon.

—The evening concerts at the Madison Square Garden, under the direction of Gustave Hinrichs, are increasing in popularity every day.

—Mrs. Fursch-Madi will sing the *Leonora* role in "Trovatore" for the first time in English, at Music Hall, Boston, early in October.

—Locke's National Opera opens at the Academy of Music on Monday evening, November 7, under the musical direction of Gustave Hinrichs.

—Sellier, a tenor of the Grand Opera, Paris, is here for a short visit. He arrived on Sunday and will return to Europe in about a week; so he says.

—Mr. W. H. Foster, manager of the Boston Ideal Company; Miss Zellir de Lussan and Mrs. de Lussan have been at the United States Hotel in Saratoga.

—Heinrich Bötzel, the much-discussed tenor, who is to appear at the Thalia Theatre, will open his season on October 17 as *Manrico* in "Il Trovatore."

—Miss Agnes Huntington, contralto, arrived back from Germany on Friday to join the new English opera company now being organized by Messrs. Barnabee, Karl and MacDonald.

—The concerts of the Philharmonic Society, of Baltimore, will take place at the Academy of Music this coming season. This is the society established by Heimendahl and conducted by him.

—Mrs. E. Humphreys Allen, Miss Gertrude Edmunds, Mr. Geo. J. Parker, and Mr. Ivan Morawski are singing this week at the Western New Hampshire Musical Festival at Claremont, N. H.

—Mrs. Louise Nathal, who has recently returned to New York from Europe, remained in Paris a year in order to complete her musical education under Marchesi. Mrs. Nathal was formerly known as Louise Lester.

—Mr. Wilhelm Gericke, conductor of the Boston Symphony Orchestra, has returned from his summer vacation in the Tyrol to Schwanberg in Styria, and writes from there that he is busily engaged in preparing the programs for the coming concert season of the orchestra.

—The daughter of Hermann Mohr, of Berlin, who was here with her father at the Milwaukee festival last year, returned on the Saale last week as the wife of Mr. Albert C. Löwe, of Philadelphia. Mr. Löwe went to Europe to marry Miss Mohr, and the couple returned together.

—The directors of the Worcester, Mass., Music Festival have made arrangements for their next annual festival, the thirtieth in number, which will insure some fine performances. The festival will take place during the last week in September. Among the artists engaged are Pappenheim and Valda, sopranos; Trebelli and Hattie J. Clapper, contraltos; Max Alvary, Jules Jordan and W. J. Lawton, tenors, and A. E. Stoddard and Max Heinrich, baritones. The Boston Symphony Orchestra and the chorus of the association, numbering 500 voices, will give their

aid, and the concerts will be, as usual, under the direction of Carl Zerrahn. The "Damnation of Faust," by Berlioz, Mendelssohn's "Elijah," and Bruch's "Arminius" are the most important works to be produced.

—Mr. A. D. Turner has compiled a six years' graded course of studies and pieces for the piano, consisting of six grades of carefully collected studies and pieces from the works of classical and modern composers. The pamphlet is published by the New England Conservatory of Music, Boston.

—The dates of the Musin Concert Company for its Eastern tour are all filled. Four concerts will be given in New York city, and if arrangements can be made, Musin will play in a concert of the Symphony Society here. The Slayton Bureau, under whose management the Musin Company is traveling, is rapidly filling the Western tour.

—The special correspondent of the New York *Sun* cable the following last Sunday from London:

The news that Etelka Gerster has contracted with Abbey and Grau for a concert tour in America will be welcome to a great many lovers of music, as it proves that whatever truth there may have been in the stories of her having lost her voice, her health, &c., she has at least recovered. She telegraphs the news of her reappearance on the stage from her home in Central Italy.

—Prof. H. C. Cook, pianist, has decided to remain in Rochester during the coming season owing to the large increase in the number of his private pupils in this city, and will not return to New York city, where he has been teaching successfully for two winters past. The professor will give a series of piano-forte recitals early in the fall, the programs of which will include standard classical works, and also several of the best transcriptions from Wagner's operas by Liszt, Brassin and Tausig.—*Rochester Chronicle*.

—Scenery and costumes for sixteen operas, representing a cost of \$250,000, were sold at public auction on Tuesday, August 23, in the Oakland Rink, Jersey City. The stuff was the property of the defunct National Opera Company and was all the paraphernalia required in the production of the operas "Lohengrin," "Flying Dutchman," "Orpheus," "Lakmé," "Bal Costumé," "Merry Wives of Windsor," "Sylvia," "Marriage of Jeannette," "Faust," "Aida," "Huguenots," "Galatea," "Nero," "Taming of the Shrew," "Martha" and "Magic Flute." When the National Opera Company became pressed for money the managers raised on several notes \$57,000. The company failed to meet the notes, and the creditors demanded their money. To satisfy them Frank R. Lawrence assumed all the obligations, and to secure himself against loss accepted a chattel mortgage on the scenery and costumes. James Van Doren, acting for Mr. Lawrence, last week bid in the property at \$26,000, which leaves a balance yet due of \$31,000. A bill of sale was drawn up by District Attorney C. H. Winfield, who is counsel for the mortgagee, and was duly executed. Mr. Winfield has also had a receiver appointed to wind up the National Opera Company's business. The goods sold require sixteen cars for transportation.

FOREIGN NOTES.

...Emma Thursby is at St. Moritz.

...It was eleven years ago last Monday that Felicien David died.

...Johann Strauss is at present in Franzensbad, completing his new opérette, "Simplicius."

...The Italian papers are full of glowing accounts of the success of Verdi's "Otello" at Brescia.

...One of Wagner's early works, "The Fairies," will be produced at the Munich opera-house in May.

...The Richard Wagner Society branch at Graz, Austria, has 340 members and is in a most prosperous condition.

...A new symphony in D minor by C. Schulz-Schwerin was produced successfully at Sondershausen on July 31.

...Fernandez Arbos is the name of a Spanish violin virtuoso who has recently made some success in Germany.

...Verdi's "Otello" will be given at Munich in January, when it will be produced for the first time in any opera-house.

...It is probable that Franz Bittong, stage manager of the Hamburg Theatre, will occupy that position for the next year's performance at Bayreuth.

...Oscar Niemann, son of Albert Niemann, and a singer himself, has resigned his position at the theatre in Prague and taken up his residence in London.

...Messrs. Gilbert and Sullivan are engaged in sketching out a comic opera on the subject of the Wild West Show, with Buffalo Bill and his English success.

...The Manchester, England, *Guardian* calls Mrs. Thurber's scheme "Mrs. Thurber's Ignominious American Opera Company." "Ignominious" is good.

...The romantic opera "Flora Mirabilis," by Spiro Samara, which has been successfully produced at Milan, will be given in October in Cologne and Bonn.

...Verdi has founded a hospital at Villa Nova, at a cost of 60,000 frs., with an annual allowance, besides, of 10,000 frs. for ten beds. He visits the place daily.

...Mr. Goring Thomas, the composer of "Esmeralda" and "Nadeshda," has returned to London, nearly recovered from

his recent accident, and will soon set to work upon a new opera for the Carl Rosa Company's next London season. The libretto is to be furnished by Mr. F. Corder, the composer of "Nordia."

...Bötzel, the tenor, who is engaged to sing under Amberg's management at the Thalia Theatre, is under a general contract with Pollini, of Hamburg, who has in four years made \$25,000 out of the Bötzel engagement.

...Mr. Paul Pilat, of Pesth, Hungary, is the owner of the violin made by Amati for Louis XIV. All the documents in connection with the order of the king, &c., are in that gentleman's possession and he wants 7,000 gulden for the instrument.

...It is announced that a Russian version of Verdi's "Otello" will certainly be given at the Imperial Theatre of St. Petersburg, on November 14, the Empress's fête day. The same opera is announced in a number of the smaller Italian lyrical theatres, but there does not seem to be any haste to hear it in Germany, Austria and France. The English version by Dr. Francis Hueffer has not been completed.

...Seventy-nine works are on the repertory of the Frankfurt opera-house for this season, which began August 7. Nearly every opera of Wagner's is included, and, of course, also the classical repertory. Operas will be given that have never been produced on the German stage, among which we may mention Delibes' "Lakmé," Bizet's "The Pearl Divers," Saint-Saëns' "Henry VIII." and Massenet's "Herodiade"; also the latter's "Cid." A complete Mozart cyclis is in preparation.

Latest from the London "Figaro."

A very absurd statement has been made that Mr. Henschel paid £1,000 for the right of the first performance in England of Wagner's Juvenile symphony, which will be heard at the Henschel concerts in November. It is a fact that the £1,000 was paid by Mr. Levy, of Munich, for the sole right for all countries of this symphony for the space of three years.

Mrs. Minnie Hauk has during the holidays blossomed into a Dutch vocalist. She took part in the National Netherlandish "Feestwijzer" held at Nijmegen from Friday to Monday last, and on Saturday she sang in selections from "Lohengrin" and "Tannhäuser" in Dutch. At this festival a large number of works by native Dutchmen were performed, among them a cantata, "The King's Son," by Mr. W. De Haan, a hymn by Mr. Dregert and a folksied by Wilms.

Wagner's early opera "Die Feen" ("The Fairies") is thus described by a correspondent at Munich, where the work will be produced in the course of this month. It was written in 1833 and the overture was done at Magdeburg in the following year. But the opera itself has never yet been placed on the stage, and the manuscript was, until the time of his death, in the possession of the mad King Ludwig of Bavaria. The libretto, of course by Wagner himself, is based on a story by Gozzi.

Miss Emma Abbott has, it is stated, purchased of Mr. Carl Rosa the American rights of the English version of Marchetti's "Ruy Blas."

A Successful Seance.

Omaha Medium—"Was it you who played the accordion?" Spirit—"Yes; did you like the selection? The beautiful air is called on earth 'Tommy, Make Room for Your Uncle?'" "Oh, it was delightful! Did you have any assistance?" "No." "Did you make all that screeching on the trumpet yourself?" "Every note of it." "And was it you who played 'Yankee Doodle' on the flute?" "Yes; and it was I who gave 'Fisher's Hornpipe' on the fiddle." "Wonderful! I suppose you were fond of music when on earth?" "Very." "By the way, what was your name when in the body?" "Beethoven."—*Omaha World*.

Baltimore Items.

FORD'S Grand Opera-House opened the season last week to large business. The house has undergone improvements which make it one of the handsomest theatres in this country.

Mr. Heimendahl is in New England, but returns here this week to resume rehearsals for the Germania Maennerchor.

The Haydn Musical Association will give their concerts at the new Lyceum Theatre this coming season. The hall is said to be very attractive and will be the fashionable resort.

The Philharmonic Society, the Peabody and the Oratorio Association will make it lively for the musicians. The outlook is favorable. X. X.

The Bloomington (Ill.) *Leader* says the following: "THE MUSICAL COURIER, of New York city, is one of the best weekly musical papers in this country. The editors are musicians and their opinions on musical matters are for this reason of weight. We are always glad to peruse THE MUSICAL COURIER."

A RARE AVIS IN CENTRAL PARK.—Last night an Englishman was taking a stroll near the lake in Central Park. "What is that bird?" he said to a New York friend; "its harsh note is familiar enough, yet I can't name the bird." "The bird," replied the Manhattanite, "is a bullfrog."

Musical Notation and Terminology.

(Read before the M. T. N. A. by EDWARD FISHER, of Toronto.)

THOSE among my hearers who are expecting an attempt on my part at an elaborate and scientific exposition of the merits or defects of our notation and terminology will certainly be disappointed.

The subject, regarded from a broad standpoint, is too many sided and one of too great consequence to be disposed of in one or, indeed, a score of essays.

If my few words to-day are to have any value in the minds of this distinguished audience they will derive that value by whatever suggestions they may convey, first as to the need of reform in our system, and, second, toward organizing some plan of procedure by means of which improvement may be effected. I have no wish to disparage the efforts that have already been made in this direction, not only by members of this association, but by prominent members of the profession in various parts of the world. I believe that most of them at least are honestly striving to make the path of knowledge in our art easier to climb, and therefore should have great credit for their unselfish efforts in the cause of music, even though those efforts may not yet apparently have borne much fruit. I would particularly express my admiration for the very able papers on the subject of terminology delivered before this association last year by Mr. John H. Cornell and Mr. F. W. Root. These will undoubtedly furnish valuable ideas and suggestions to the future workers in this important field and will thus ultimately produce their legitimate fruit. It is possible that there may be those among us who, having given the matter little or no thought, are not prepared to admit that the subject is one of sufficient importance to claim the serious attention of this association. In order to convince those people, if such there be, that our system of notation and terminology is as yet by no means perfect, and that radical changes in some directions and greater uniformity in others are "most devoutly to be wished," I will ask your patience while I endeavor briefly to indicate some of the defects and inconsistencies of our system. First and foremost on the list is one which well-nigh overshadows in importance each and all that may be mentioned thereafter. I refer to the apparent inconsistency of our having two entire systems of notation, differing from each other in every important respect, one of which is used exclusively for vocal, the other for both vocal and instrumental music, and called respectively the tonic-sol-fa and the staff notation. Observe that I say this is *apparently* an inconsistency. But I do not propose now to discuss the merits of either side of the question.

I believe that we who have been brought up on the staff, so to speak, and unconsciously, perhaps, have learned to regard those lines and spaces as constituting the veritable "staff of life" in musical notation, have a duty to perform which involves earnest thought, calm, impartial, wise judgment and determined action.

We owe this duty to ourselves as intelligent, self-respecting musicians and teachers; we owe it to the people of this and other countries who are looking to such associations as this claims to be to protect them from the evil effects of false teaching and erroneous methods, and we owe it to future generations whose progress in music will be accelerated or retarded according as we bequeath to them a simple or complex system of notation.

The tonic-sol-faists make the claim that pupils may be taught to sing at sight by their method in very much less time than by the staff notation.

They claim also that by studying their system first the learner is able to master both notations in less time than it would require for the staff notation alone. But let us not trouble ourselves about the second statement until we have decided as to the validity of the first claim.

I believe that we must meet the tonic-sol-faists fairly on this primary ground, and if we cannot prove that with the staff notation we can produce sight-singers in as short a period as by the tonic-sol-fa system, then let us frankly acknowledge that for the purpose of qualifying singers to take part in chorus or part-music the tonic-sol-fa is the easier and quicker method. If this point is decided against us, then we may logically take up the second and find out whether it is desirable that those intending in any case to study the staff notation should first, in order to get a quicker and clearer understanding of their subject, give their attention to the tonic-sol-fa.

The fact stares us in the face that in the tonic-sol-fa notation the learner has to meet practically with only one position of the scale. When he has mastered the major scale, together with its interval relationship, he virtually has already become master of all the sharp and flat major keys, including, with a slight modification, all the minor keys as well. When we staff notationists come into conflict with this simple and easily comprehended system we find ourselves at the disadvantage of being encumbered, not only with all the difficulties presented by the other system, but also with no less than fourteen different transpositions of the scale, indicated by as many different signatures, besides unending modulations from one key to another, requiring some knowledge of the science of harmony to rightly place and comprehend.

The most serious obstacle which we encounter in teaching the staff notation is undoubtedly the matter of scale transposition.

Shall we ever be able to get over that stumbling-block as successfully as the tonic-sol-faists have done? It does not become us as a class of art educators to settle down with folded hands and closed eyes in a state of easy contentment with the thought that what was good enough for our forefathers should necessarily be good enough for us and our posterity. We must keep pace with the world. The tonic-sol-fa method has already won many thousands of adherents, and its progress is by no means at an end. As an indication of its rapid spread in England and elsewhere, I may quote the fact that of one tonic-sol-fa edition of "The Messiah" nearly 40,000 copies have been sold. The system has, moreover, been largely introduced into the London public schools. Let us ask ourselves what this means. Shall we relegate the whole subject to the teachers of music in the public schools and let them decide the question as best they can? Or shall we as a class—composers, organists, pianists, vocalists and musicians generally, having the advancement of music earnestly at heart—prove our interest in the cause by giving the matter some serious thought and sacrificing a little time and trouble in the way of fair and patient investigation? In other words, shall we not prepare ourselves individually to give an intelligent and unbiased opinion on the matter?

I believe that we must ultimately choose between two courses with regard to the notation of vocal music. Either, firstly, the

tonic-sol-fa method will have to be adopted, thus necessitating our using and teaching both systems, since that method is not suited to the requirements of instrumental music; or, secondly, the staff notation will have to be improved, so that it will combine the chief advantages of both systems, and the teaching of it so simplified that its mastery will be rendered as easy to the singing pupil as the tonic-sol-fa or any other can be made.

I have been forced to this conclusion by the merits which I find the tonic-sol-fa system to possess, by the results which have been accomplished by it in the last few years, and by observing the pertinacity, energy and enthusiasm with which its advocates are laboring to extend its use. I have, up to a very recent date, contended that it would be a misfortune to have both notations in general use, and yet, on further consideration, I am obliged to think that unless we can improve the staff system and make its presentation to the pupil more simple, the fact of having two notations in common use will be only a temporary misfortune.

Such a condition of things would cause some confusion and inconvenience among our choirs and singing societies for a few years, but the time would soon arrive when all, following the law of natural selection, would learn to sing by the easier and quicker method. Let no one say that this is a matter of trifling consequence. The musical future of this continent, yea, of the world, will be influenced largely by the attention bestowed on the rudiments of our art in the public schools. The more simple and effective the teaching of music can be made in the school-room the more enthusiasm will be awakened in both teacher and pupil, the more work will be accomplished and the more benefit will the art derive from that source.

I claim that it is a subject worthy the earnest consideration of the best minds in our profession, and one which should receive their immediate attention.

I have dwelt at some length on this single matter because of its great importance, but will be more brief in the mention of other things which seem to me also to require reform.

Secondly, then, the question of "fingering" should have a little of our attention. Whoever invented the second kind of fingering, whichever that happened to be, hardly deserves to be counted among the benefactors of mankind. Who can picture in words the misery and suffering that has been so needlessly inflicted on the youthful mind, particularly in this country, by the confusion caused by the two systems of fingering?

It may possibly be necessary to use two systems of notation; but two systems of fingering certainly seems absurd. Shall we then agree with our Teutonic friends that we have five fingers on each hand, or adopt the Anglican theory of thumb and four fingers? I think most of us would be quite willing to admit either hypothesis, provided only we could get rid of the other, and with it the confusion in the minds of our pupils occasioned by having to use two different fingerings. Cannot something be done in this matter?

(To be continued.)

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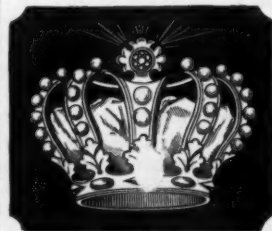
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The Musical Courier.

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NEW YORK, WEDNESDAY, AUGUST 31, 1887.

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THE TRADE LOUNGER.

THE *Australasian and South American*, one of the largest monthlies published in this country and an export paper of great influence, says in its August number:

THE MUSICAL COURIER, published at 25 East Fourteenth-st. New York, is recognized as the authority on musical subjects and the music trade in the United States. Its bright, "newsy" pages are replete with just such information as the musician, the music dealer and the musical-instrument manufacturer find interesting, and its advertising pages are well patronized by the best houses in the trade.

From the Minneapolis *Tribune* I reproduce this extract:

Piano Frauds.

PRETENDED TUNERS WHO ARE RUINING THE INSTRUMENTS OF THEIR VICTIMS.

It has been discovered that for some time several scamps have been imposing on the community by representing themselves as piano tuners and repairers, authorized or sent out by responsible dealers. At some places they have claimed to be in the employ of the manufacturers of the Steinway or other prominent pianos, and to be looking after the interests of the concern named. W. J. Dyer & Brother have found that their customers have been defrauded by men claiming to represent them. These claims are absurd, as no manufacturer or dealer sends out tuners in this way. The pretended experts know little or nothing of the business of tuning, and have well nigh ruined a number of instruments in this city and at points through the State. Piano owners are warned to look out for them.

This paper has for years now called the attention of the trade and that of its general readers to the fraud piano-tuners that infest this land. Sooner or later some action must be taken on part of piano dealers which will prevent irresponsible tuners from securing work with parties who own pianos and who desire to have them tuned. A good plan it would be to embody in the warranty a section which would state in effect that the warranty becomes null and void unless the piano is tuned by a tuner from the warerooms of the firm who sold it or the successors of the firm. Some such rule should be adopted.

The Mason & Hamlin Organ and Piano Company is a rich concern. It has property in a half-dozen cities, and in Cambridge, Mass., it is one of the heaviest tax-payers,

paying \$2,960 this year. My esteemed keyboard friend, Mr. Sylvester Tower, helps to swell the treasury at Cambridge and does it to the amount of \$2,950, which makes him one of the wealthiest men in that wealthy town, notwithstanding the fact that he is always selling his goods below cost, as he says.

I see that rapid progress, characteristic of the house of Kimball, is pushing the Kimball piano factory in Chicago toward completion. In all that has been said in defense of the Kimball piano every point made by me has been sustained by the very persons who attempted to disprove my original position. If an interview with Mr. Kimball is true he himself seems to have used my original argument as his reasons for going into the manufacture of low-grade pianos; the argument on the subject of territory. All that is necessary to prove that my assertion is so is a reference to the files, which show that my position is unassailable and which also disclose that Mr. Kimball agrees with me, except in so far as my exposé of the quality of the Kimball piano goes. Does any sane man believe that a piano manufactured by the W. W. Kimball Company will bring a higher price than what the Kimball Company has been accustomed to receive from its agents for stencil Kimball pianos? Nonsense! In fact, the Kimball agents have more faith in stencil pianos than in new Kimball pianos made by the Kimball Company, because the former pianos are known, while the latter are in an experimental condition. In order to be able to sell their own goods, manufactured by them, the Kimball Company must be able to offer their pianos for less than the stencil piano has been offered by them, and that is sufficient to compel them to make them under rules of economy which preclude the possibility of the manufacture of an article that has any greater merit than the well-known stencil pianos that have swept like diminutive cyclones over this country.

No; just as I said and has since been reiterated by persons whom I least expected as indorsers of my views, the Kimball piano will be the representative low-priced piano of the great West. The name of Kimball on the piano will signify at once that it is a low-grade piano, as it has always been the case with the stencil Kimball pianos, thousands of which occupy respectable positions in respectable households to-day. All that I have said about the Kimball piano has been written in the interests of the legitimate piano trade and for the sake of truth. Neither have I ever uttered a word against the institution known as the W. W. Kimball Company, which should welcome every opportunity for the discussion of trade topics. In fact, I do not propose to apologize for the manner in which I conduct this paper. I am printing to-day No. 394 of THE MUSICAL COURIER, which signifies that nearly 400 editions or weeks of MUSICAL COURIERS have by this time made their appearance before the piano and organ trade of this country, and the success of the enterprise is sufficient evidence that I understand how to handle the subjects that enter into discussion in these columns. The paper is read every week by every man in this land who is at all of any importance in the music trade, and it is also read by thousands who are anxious to observe its progress and development. My article on the Kimball piano was based upon facts and the conclusions in it were drawn from correct premises. Any indorsement of it was consequently superfluous.

Mr. C. Colby, of Colby, Duncan & Co., writes to me, under date of August 29, that "Mr. Petersen has taken an interest in our company, and is already in New York ready for business," which confirms what has been stated by our Chicago representative. I am under the impression that the Minneapolis and St. Paul business of Petersen & Blaikie will continue as heretofore, as the forces there are sufficient for the time being. The amount of stock taken by Mr. Petersen in the company (for Colby, Duncan & Co. are a stock company) is not known, nor can it be of any importance to outsiders, who are more interested in the character of the duties which will devolve upon Mr. Petersen in his new and, we hope, successful sphere. It is probable that Mr. Petersen will make some extensive business trips in the interests of the company.

By Monday next Hardman, Peck & Co. will take possession of their elegant quarters on Fifth-ave., where they will display in the future their instruments under conditions and surroundings such as the character of these pianos calls for.

I find a good many complaints among retail dealers here on account of the action of manufacturers who have retail warerooms and who sell lower grade pianos than those made by them in addition to their own goods. There is a talk of taking some action on the question, but it appears to me that very little can be done to prevent this practice.

Vose & Sons, Boston, have done an unusually large wholesale trade during July and August. I am glad to hear it.

I have been taken to task for publishing the following in THE MUSICAL COURIER of last week:

Never in the history of piano making has a piano gained so rapidly in the estimation of both the public and the dealer as the Estey upright. Just look at it! A few years ago there was no such a thing as the Estey piano factory; to-day the company is averaging an output of thirty pianos a week. Why, the fact is absolutely unprecedented! All of this is the result of brains, and please do not forget it.

I took the trouble to look up the matter and I found that the Estey piano factory was completed in time to begin the manufacture of pianos on or about February 15, 1886. Considering this fact, I must say that I have been exceedingly modest in my claims. Think of a piano factory started one and a half year ago and now turning out the quantity of pianos made by the Estey Company! I said that the fact was unprecedented; I say now that there is nothing in the whole history of piano manufacturing that can approach that record. If there is, let us all know the case. Before any of the men conducting music-trade papers criticize what I say about musical instruments, I beg of them to pay a little attention to the subject. I have devoted seventeen years to it now, not in a cursory manner, but with some consideration for the importance of the subject, and when I said that the Estey had made such a record I knew whereof I spoke.

The probabilities are that more pianos will be made in the United States in the year 1887 than in any other previous year. For the first eight months of the year the record exceeds any former record, with better prospects for the next four months than have greeted the trade since the memorable fall of 1883.

Augustus Baus & Co. will certainly secure larger quarters soon somewhere in the piano district to accommodate the trade of the firm, which is growing rapidly. Their present rooms and offices are crowded beyond comfort, and they have no chance to display their pianos properly. Baus should be near or on Fifth-ave.

By this time Haines Brothers know what a big blunder they made.

A piano dealer told me the other day that, instead of having pianos to rent at different prices, he contemplated arranging his stock so that the pianos would all be of about the same value, and that he then could say to a renting customer, "Take any piano that suits you, my renting price is uniform, so much." The idea is certainly original.

What is the use of blowing about "giving yourself up" when an order of arrest is out for you? Unless you are paralyzed, or in a lunatic asylum, or a fugitive from justice, the order of arrest signifies arrest, and if you become acquainted with the fact that the order of arrest has been issued you would be a fool not to "give yourself up," instead of having a minion of the law to physically capture you. You cannot "give yourself up" unless you are crazy or have committed a crime or know that an order of arrest has been issued against you. Some men, when they get explaining their innocence or the suffering that fate subjects them to or the ingratitude of their creditors, cut the figure of a stupid calf that has not brain enough to know that other beings know something. It makes me tired to hear cer-

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NOW IN USE.

tain journalists constantly intruding their insignificant personality upon a limited world, which is much more interested in its own evolution than in the number of cubic inches the mouth cavity of these journalists contains or the number of pounds their gall weighs. It makes other people tired, too.

Newby & Evans have built up a splendid business in a few years—a business of which the salesman of a supply house said to me the other day, "I would rather be a partner of Newby & Evans than of many other concerns here who are considered prosperous, because I believe in the future of that house." The Newby & Evans piano is to-day a most salable piano and an instrument on which the dealer can realize a handsome profit with comparative ease.

The annual election of the E. H. McEwen Company is to take place in October, when, no doubt, a change will take place which will exercise considerable influence upon the future of that house. It was decided recently that the territory which the E. H. McEwen Company was controlling for the Sterling Company was too extensive for practical purposes, and the State of Ohio and the South will in consequence be controlled directly by the Sterling Company in the future. Traveling men will be sent by the Sterling Company into this territory, where there is a splendid chance for the Sterling piano.

A large amount of attention is at present being paid to the application of newly discovered acoustic phenomena to piano and organ construction. I know of at least four gentlemen in this city who are actively engaged in experiments that tend to disprove the Tyndal and the Helmholtz theories of sound and sound-waves, and two of them are practical piano workmen. The results of their experiments will be received with astonishment by many people on both sides of the Atlantic.

R. S. Howard, who represents Hallet & Cumston here, has his desk-room at Sohmer & Co.'s warerooms, where letters to him may be addressed.

The latest novelty I have come across is an improved telephone in Mr. Fink's office at the remodeled Dolge Building on Thirteenth-st. Its capacity is far beyond that of the ordinary telephone, its carrying functions are greater, and its resources new and hitherto unknown. I advise the members of the trade to call on Karl Fink for an explanation of its operations.

Precautions Taken by Piano Dealers Who Sell on the Installment Plan.

"THAT O," said a piano dealer on the installment plan, turning over his ledger, "means that the purchaser is colored. That * means that she is a woman of doubtful habits. We have a regular detective system in our installment business for our own protection. After receiving the representations of a purchaser we always make inquiries as to the truth or falsity of the statements and record them here," pointing to some folded slips at the end of a ledger. "As long as payments are kept up according to agreement, or anything like it, we pay no further attention to the matter."

"Are you often defrauded?"

"No; in the large majority of cases the agreements are carried out. And then a piano is an article we can generally trace, if unlawfully disposed of. Sometimes persons dishonestly inclined will suddenly disappear from their place of abode and store their goods with a storage company. In such cases it is quite difficult to recover the property, as it is a rule with storage companies not to give any information as to their patrons."

Here the dealer showed a letter from a storage company up-town politely expressing regret that they were unable to be of any assistance.

"Now, I know," added the dealer, "that my piano is in that warehouse, and I mean to get it with a writ of replevin."

"Of course then there is nothing put in the way of obtaining the goods?" inquired the reporter.

"No," replied the dealer, "and no help given either. They simply tell you to go ahead, and be sure to take nothing that don't belong to you, leaving you to find the goods for yourself."

"It would be a surprise," added the dealer, "to know the number of pianos bought by working-people in this city, who never dreamed of having a piano before they came here. It is a queer commentary on some of the statements of the Anti-Poverty Society."—*Evening Sun.*

—At the Wagner performance at Madison Square Garden last Thursday night we noticed the following gentlemen of the trade: Mr. Samuel Hazelton, Mr. Will Hazelton, Mr. Hugo Sohmer, Mr. George Reichman, Mr. Northrup, of Mason & Hamlin; Mr. James, of James & Holmstrom; Mr. George Zincke, of George Steck & Co.; Mr. Crane and Mr. Alpuente, with Chickering & Sons; Mr. Felix and Mr. Hugo Kraemer and Mr. Otto Wessell.

Famous Old Violin Makers.

BRESCIA was the cradle of Italian violin making, and it was there, in the workshop of Gaspar di Salo (1560-1610), who was born in the little town of that name on the Lake of Garda, and was the first to develop what was before but a rude craft into an art, that the violin with four strings, corresponding to the fourfold classification of voices, was originally made. His instruments are now rarely to be met with, but at a conversation of the London Musical Society in St. James's Hall, in 1862, the famous Caspar di Salo, known as the "Treasury Violin" of Innspruck, with the scroll carved by Benvenuto Cellini, was exhibited by Ole Bull. After the assault of the city by the French in 1809, the museum was looted, and the violin carried off to Vienna, where it was sold for a mere trifle by a soldier to the Councillor Rhehazek, who bequeathed it to the Norwegian Museum in 1842. Whether Andreus Amati, founder of the Cremona school, was a pupil of the Brescia makers or not, from Brescia came the masters who established at Cremona the manufactory wherein the art of violin making was brought to highest perfection by Stradivari and Guarneri. But of all the Amatis, Nicolas (born 1596), the grandson of Andreus, was the greatest; and in his workshop, between the years 1667 and 1679, it is probable that Antonius Stradivarius, the foremost name that has been associated with the luteist's art, applied himself with loving industry. So recently as 1786 a descendent of the Amatis engaged himself as a workman at Orleans, and his violins were much admired; but he resigned his place rather than divulge the secret of his varnish, nor was it ever known what afterward became of him.

It was essentially a creative age when the violin-making craft thus leaped swiftly and surely to perfection. The long list of honored names connected with art in Italy during the fifteenth, sixteenth and seventeenth centuries is indeed a mighty roll-call. Raphael, Leonardo da Vinci, Titian, and Tintoretto were at work upon their great canvases; Maestro Giorgio was intent upon the production of his inimitable Majolica; Venetians, with unrecorded names, were blowing glass of wondrous form and beauty; Corelli was composing gigue and sarabandes; Tartini dreaming his "Trille del Diavolo"; and Viotti, originator of the school of modern violin playing, was beginning to write his concertos. Thus closely did the perfection of the violin-maker's art follow on the rise of music in Italy and upon the era of the masterpieces of Italian painting.

Let us glance for a moment at some of the great masters of the Cremona school. Between the days of Gaspar di Salo and those of Antonius Stradivarius (born at Cremona about 1650) an entire century passed away, during which the main outlines of the violin had, by degrees, become determined, and the tone, though still remaining dull and muffled, had also correspondingly improved. Of Stradivari little enough is certainly known, save that for half a century he carried on his business at the house now No. 1 Piazza Roma, where at the age of eighty-seven or eighty-eight, in December, 1737, he passed away, and his remains were laid to rest in the adjacent Church of S. Domenico, whence they have since been removed to the cemetery of Cremona. Ceaselessly did he toil from youth to age for the perfection of the instrument he loved. The world to him, it has been said, was one vast workshop. The fair forests which shaded the western slopes of the Swiss mountains possessed no beauty in his eyes save that they grew maple for the backs of violins. What though Cremona were in the dog days but little better than an oven, was not the heat good to dry the wood for violins? The fruit of the vine rejoiced the heart of man; but was not the spirit which mixed the varnish for the wood of the violins its most precious ingredient? Oxen were stong to labor, and the horse was prepared against the day of battle; but was it not their chief glory to furnish strings for violins and hairs for the bow, and glue?

Twenty years he labored, when meditation and experiment at length bore their fruit, and with his fiftieth year hand and eye attained supreme strength and freedom, so that his handiwork became a thing of beauty and almost a joy forever. Every violin bridge in the world stands forth a monument to the great artist who so fixed its shape and detail that neither may be changed without injury to the tone of the instrument. No hand was as cunning as his to insert so deftly the thread-like pieces of purfling—two of ebony, the centre one of sycamore—which served to border the edge of his violins.

Here were no whited sepulchres with dead men's bones within. A good violin resembles a good watch, in that its works must be of perfect materials and accurately fitted together; and the great master's work is no less exact within than without. Here are no uneven blocks, no lumps of glue, no scratches, nor the shadow of roughness, the framework and lining being made of willow from the banks of the Po.

The life of Stradivari was peaceful as his calling. The year 1702, when Cremona was captured by Marshal Villeroy and retaken by Prince Eugene, may have caused him a measure of disquiet; but after that there was for Italy a long era of tranquillity, in which the old age of the artist glided calmly away.

Polledro, not so long ago first violin in the royal orchestra at Turin, used to say that his master, Pugnani, born only ten years before Stradivari's death, could remember him and often spoke of him. He was, he said, tall and thin, with a bald head fringed with silvery hair, covered with a cap of white wool in the winter and of cotton in the summer. Over his clothes he wore an apron of white leather, and as his violins sold for four golden livres apiece, and he spent nothing save on the necessities of life and the essentials of his trade, he acquired what passed for wealth in the days in which his lot was cast, so that "rich as Stradi-

varius" became a proverb among the Cremona folk. George Eliot probably delineates his life accurately enough:

That plain, white-aproned man, who stood at work,
Patient and accurate, full four-score years,
Cherished his sight and touch by temperance;
And since keen sight is love of perfection,
Made perfect violins, the needed paths
For inspiration and high mastery.

The relics of Stradivari's workshop were carefully preserved in his family for nearly thirty years, and are said to be now in the possession of a Piedmontese nobleman, the Marquis Rolando della Valle. Representatives of the family yet reside in Cremona, and the grandson of the great master became a distinguished physician, whose name is still held in renown among the Cremonese. At the present time a common price for a fine Strad is from 100 to 500 guineas, but in the last century Cervo, an Italian musician in London, is said to have returned a consignment of Stradivari's fiddles which had been sent to him for disposal, being unable to obtain the price asked, which was only £4.

Joseph Guarnerius, called Joseph del Gesù, from the sacred monogram added to his name on his labels, is only held in less admiration than Stradivari. He was born at Cremona, 1683, and died 1745. In his later years, it is said, he became dissipated, and so his instruments fell off in excellence of quality and workmanship. Many of them are reported to have been made while he was in prison with inferior material supplied by the jailer's daughter, who admired the handsome captive; but it has been conjectured that the story of the "prison Josephs" may have been invented to explain the hosts of spurious instruments which have made their way over Europe since the middle of last century.

Paganini's favorite violin was a Guarnerius, which he bequeathed to his native town of Genoa, where it is preserved in a glass case in the Municipal Palace, and Spohr offered to exchange his Strad, one of the finest in the world, for a Guarnerius in the possession of an English musician. It was not without opposition that the names of Cremona's two most famous violin makers were recently conferred on two streets leading out of the Piazza Roma, the "Via Guarneri" and the "Corso Stradivari."

There was yet another maker who enjoyed in England, at any rate, a reputation equal to the artists of Cremona, Jacob Stainer (1621-1683), who, it is said, came from the Tyrol to work under the Amatis, and marrying the daughter of Anthony Amati, retired to his native town of Absom. The story is told that on the death of his wife he entered a Benedictine convent, where, toward the close of his life, he made the famous instruments which he presented to the twelve electors. Three of these are known to survive; and a glimpse at one of the exquisite "Elector Stainers," as they are termed, is said to be a never-fading memory.

A curious history has been told of a Stainer violin, for which, many years ago, the father of Gen. Morgan Neville, of Cincinnati, gave 1,500 acres of land, at the time worth a dollar an acre, upon which, however, a large portion of the flourishing city of Pittsburgh has since been built. Stainer grew insane in his later years and was confined to his house at Absom, where the wooden bench to which he was chained may still be seen. Tradition says that as he walked through the forests he would carry a sledge hammer in his hand, with which he was wont to strike the trunks of the trees that so he might test their resonance.

The extraordinary duration of the life of Stradivari will account for the great number of instruments (some thousands or so are said to be still existing) reputed to have been made by him. The highest price ever given for a violin, unless we take the present value of the land handed over as above mentioned for the Stainer instrument, was for a Strad. The violin referred to was sold in 1856 for literally more than its weight in gold, as on weighing it the price paid was discovered to be at the rate of nearly £40 per ounce.—*All the Year Round.*

Mr. Alfred Dolge and the American Social Science Association.

THE following letter, which will be read with interest, explains itself:

AMERICAN SOCIAL SCIENCE ASSOCIATION,
CONCORD, Mass., August 16, 1887.

Mr. Alfred Dolge, Dolgeville, N. Y.:

DEAR SIR—Several members of the council of the association have read your speech to your workmen six months ago, and are so much interested in it that they desire me to invite you to take part in the discussion of "Profit Sharing," which will occur at our meeting in Saratoga on the 9th of September, as shown in the inclosed circular. Your method of showing profits is peculiar, and we should be glad to hear from you at that time how it works. You may address me in reply as follows: "F. B. Sanborn, Omaha, Neb.," for I shall be in that city from the 24th to the 31st, attending the National Conference of Charities.

Yours very truly, F. B. SANBORN, General Secretary.

P. S.—A printed copy of your speech sent to me in Concord would gratify me. I mail you our latest publication.

The American Social Science Association is a representative institution, performing in its important sphere functions that have a powerful bearing upon our national development. The president is Hon. Carroll D. Wright, the United States Commissioner of Labor, and among its vice-presidents are Theodore D. Woolsey, of Yale; Henry Villard, New York, and Daniel C. Gilman, Baltimore, while its directors' list contains such names as Dorman B. Eaton, Horace White, of the *Evening Post*, T. Wentworth Higginson and George W. Cable. Controller of the Treasury Trenchard is also a member. It is probable that Mr. Dolge will address the Saratoga meeting.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE-ST.,
CHICAGO, August 27, 1887.

An intense dullness has prevailed in the piano and organ trade of this city the past week, so much so that not a single instrument was sold in one of our largest houses yesterday. This so seldom occurs that it is truly remarkable. There is some difference of opinion as to the fall trade, but in the majority of cases the firms are looking forward to a good demand, and it is not improbable that a good business should not be done.

Our old friend Mr. R. A. O'Neil writes from St. Louis that he has severed his connection (though with regrets) with Messrs. C. C. Briggs & Co., of Boston, and has settled down to business with the Field-French Piano and Organ Company, and reports a good fair state of trade and perfect satisfaction with his new position.

The following letter was received lately by Messrs. N. A. Cross & Co.:

CHICAGO, Ill., August 26, 1887.

Messrs. N. A. Cross & Co., 236 and 240 State-st., Chicago, Ill.:
GENTLEMEN—Your favor of the 19th inst. received and contents carefully noted. After thoroughly investigating the construction, material, workmanship, tone and finish of the many different pianos offered us for use on our air-ship, the "Arctic Explorer" (Aeroplane), which leaves the banks of the Hudson River, June 30, 1888, for a trip around the world, stopping at Washington, D. C.; Chicago, Ill.; San Francisco, Cal.; Yeddo, Japan; Peking, China; Constantinople, Turkey; Rome, Italy; Copenhagen, Denmark; St. Petersburg, Russia, and from there direct to the arctic regions, we have finally decided to accept your proposal, and agreed to give you the exclusive right to furnish our line of air-ships with the Colby & Duncan pianos, as in our judgment they are superior instruments, and we believe they will successfully withstand the dry air and severe cold of the arctic climate as well as the great heat we shall encounter in passing the equator. Please notify Colby & Duncan, New York, of the agreement, and request them to have pianos manufactured of the best material. The frame of the piano must be the best

steel plates, and have them ready for us on May 15, 1888, on presentation of your order, and oblige,

Dr. A. de Bausset, 236 South State-st.

The above looks slightly chimerical, but should the air-ship be a success the results of such an innovation will be startling.

Mr. C. C. Colby went back to New York this week accompanied by Mr. A. Petersen. It is understood that the latter named gentleman will join Messrs. Colby & Duncan, but will not cease his relations with Messrs. Petersen & Blakie, of St. Paul, Minn.

The B. Shoninger Company informs us that Mr. E. F. Greenwood will not travel in the interest of their house after September 1.

In a letter to Mr. A. de Anguera from Mr. M. A. Paulson, of the Century Piano and Organ Company, of Minneapolis, is the announcement of the death of Mr. J. J. Walker, after a brief illness. Up to the time of his illness Mr. Walker was connected with the Century Company as traveling salesman.

Messrs. W. D. Kyle & Co., music dealers, of Fort Wayne, Ind., have given a chattel mortgage for \$500.

Mr. P. J. Gildemeester went East this week. He expresses himself as well satisfied with the outlook, both at this particular point and throughout the West.

There are two vacancies that we know of for first-class traveling men, and both with houses of the utmost reliability.

This being the last Saturday in August, will close the early-closing business for this season.

Something About Felt.

THE Leipzig *Tageblatt* (July 30), one of the most influential and conservative journals published in Germany, published an article entitled "American Competition," from which we translate this paragraph:

"Until a few years ago, for instance, there was an article which was procured by American piano manufacturers nearly exclusively from Germany, because it was manufactured here in a degree of excellence which the French uselessly endeavored to attain—namely, the white felt with which piano hammers are

covered. It was chiefly a firm in the kingdom of Saxony which did an enormous export trade to the United States. Now, however, the Americans have devoted themselves to the manufacture of the article, have attained the same degree of excellence of the material and have succeeded in capturing the home market."

[Since the Vienna Exposition of 1873 American piano felt has been shipped to Europe in large quantities annually, especially to Germany, and it is used in England and on the Continent in the highest grade of pianos and especially in grand pianos.—Editors MUSICAL COURIER.]

Out of the Flames.

THE FIFTH-AVE. PHENIX—A GOOD TIME FOR PIANO AND ORGAN BUYERS.

THE Hamilton Building, so recently the scene of the flames' carnival, is now a place of intense and interesting activity. All that is weak or defective is in process of removal. All that is strong and unimpaired is being further strengthened to form part of the new structure soon to take the place of the old. Meanwhile, in a stronger but tremendously busy place (439 Wood-st.), Mr. Hamilton and his efficient assistants are as lively as crickets. Ranged about the salesrooms are the familiar forms of Decker, Knabe and other beautiful pianos, and among these are grouped buyers and customers, new and old, of the indomitable Hamilton. There is no such ugly word as fail in this gentleman's lexicon, nor such a word as discouragement. His business keeps right on, just as if no such thing as a big fire had taken place two weeks ago. His patrons have such faith in his enterprise and ability to override his misfortune that the new store is crowded daily, not only with those that come to speak an encouraging word, but with those that come to buy. It is an ill wind that blows no one good and a very bad fire that does not benefit somebody. In this case the beneficiaries are Mr. Hamilton's patrons. They will, for some time to come, enjoy special advantages in the way of prices. A visit to 439 Wood-st., near Fifth-ave., will be necessary to make this statement plain to all. At these temporary quarters will be found the old favorites, the superb Decker, the beautiful and reliable Knabe, the Fischer and other pianos. Also the queenly Estey organs, peerless among reed instruments. All these are offered at rates that must prove eminently satisfactory to every customer at 439 Wood-st., the temporary headquarters of Mr. Samuel Hamilton.—*Pittsburgh Bulletin*.

THE TECHNIPHONE, OR SILENT PRACTICE PIANO.

An instrument with a pianoforte key-board and a genuine piano touch, designed to take the place of the pianoforte as an improvement upon it in learning the mechanism or technique of piano-playing, on which all actual practice of finger exercises, scales, arpeggios, chords, velocity, time, accentuation, and all training of fingers and joints to delicacy or strength of touch, to suppleness, flexibility and precision, can be done, including the practice of pieces. It accelerates progress, saves money, saves nerves and saves the action and tone of the piano. It saves the player from that weariness and satiety which the constant hearing of tones and frequent repetition of passages is sure to beget. For the easy, certain, almost automatic acquiring of a perfect legato, and all grades of staccato, it is as superior to the piano as the foot-rule is superior to the eye in taking exact measurements.

THE TECHNIPHONE CO.,

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THE OLDEST PIANO MANUFACTURING FIRM NOW EXISTING IN GERMANY. LOW Prices and Good Workmanship. Excellent Tone-Quality. Recommended by the following Artists: LIEBT, Prof. OSCAR PAUL, MARY KREBS, Prof. RAFFOLDI, HELEN HOPEKIRK, ALFRED REISSNAU and others.

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The Leading Organ of British Thought on the American Continent.

THE WEEK:

A Canadian Journal of Politics, Society and Literature. Published every Thursday. \$3.00 per annum.

THE WEEK, "Canada's Literary Journal," which has entered its fourth year, appeals by its comprehensive table of contents to the different tastes which exist within the circle of a cultured home, and will endeavor faithfully to reflect and summarize the intellectual, social and political movements of the day. In politics **THE WEEK** is thoroughly independent. It is untrammelled by party connections, free from party leanings, unbiased by party considerations, its desire being to further, to the utmost of its power, the free and healthy development of the nation.

C. BLACKETT ROBINSON, Publisher,
5 Jordan Street, Toronto, Canada.

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International Exhibition
Melbourne, 1888.

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WAREHOUSES:
Brooklyn 644 & 656 Fulton St.
" 95 Broadway, E. D.
" 794-796 Broadway, E. D.
Philadelphia, 1520 Arch St.

Sweetest and Best Toned Piano Made.

LETTER FROM THE WHITE HOUSE.

EXECUTIVE MANSION,
Washington, D. C., April 7th, 1877.

FREEBORN G. SMITH, Manufacturer of the
Bradbury Piano,
Warehouses and Office, 95 Fifth Ave., New York.

DEAR SIR: Mrs. President Hayes directs me to write you that the new Bradbury upright piano which she ordered has been placed in the Executive Mansion in the private parlor—the best place in the house—where she receives and entertains her friends—where it is greatly admired by her and all her friends who see it. It is a remarkably fine instrument in quality of tone, finish and touch, and everything that goes to make it a truly first-class piano, and further, that it gives entire satisfaction in every respect.

Very truly yours,

W. K. ROGERS.

PRIVATE SECRETARY TO THE PRESIDENT.



—A. B. Campbell, of Jacksonville, Fla., is at Saratoga.

—Lynes & Ralph are the successors of Eldridge & Ralph, Buffalo, N. Y.

—Everett & Giles, Quincy, Ill., have dissolved partnership. J. W. Everett continues.

—L. Postawaka, piano-stool manufacturer, Cambridgeport and Boston, is in financial trouble.

—Thomas Turner, Aurora, Ia., musical merchandise dealer, has sold out to Thomas Jones.

—D. S. Johnston, of Cincinnati, is at Nantucket with his family, and will return to his home this week.

—Mr. George Blumner, who has been ill since April 10, is back at his post at Weber's warerooms on Fifth-ave.

—A new piano factory is about starting in Quebec, Canada. The firm-name has not been decided upon as yet.

—Richard Treu, formerly with Peek & Son, is about going into piano making on his own account in this city.

—Mr. Henry Behr, of Behr Brothers & Co., left Southampton on the Aller last Thursday, and is due here on Friday.

—Mr. August Voigt, a partner in the firm of Ernst Rosenkranz, Dresden, Germany, died on August 3 of heart disease. He was buried in Weimar on August 5.

—D. Meister & Co., a firm of piano manufacturers who made a few pianos a week, made an assignment. The liabilities are about \$7,000 to \$8,000. Assets nominally about \$6,000.

—The picnic of Wessell, Nickel & Gross's employees on Saturday night last at Wendell's Lion Park attracted a large crowd of workmen and their families, and was a great success throughout.

—The Farrand & Votey Organ Company, of Detroit, are preparing new styles constantly and are determined to show what activity and intelligence in the organ business can produce. The factory is as busy as its capacity, which is large, will permit.

—The German piano manufacturer Wilhelm Günther, at Klein-Hetzbach-on-the-Main, Germany, had a great misfortune recently. Three of his sons, aged respectively twenty, eighteen and fourteen years, went bathing in the River Main on July 26 and were drowned.

—Mr. Kranich, of Kranich & Bach, is expected here on his return from Europe at the end of September.

—There is a concern on West Fourteenth-st. advertising and offering for sale a combination sale of organ and sewing-machine, both articles at a certain price.

—Timothy Bahusen has begun the manufacture of pianos in St. Louis. Considering the history of piano-making in that city, this step shows that Mr. Bahusen is possessed of grit.

—Among patents recently granted the following apply to musical instruments or parts thereof:

To F. E. P. Ehrlich—For Mechanical Musical Instrument.....No. 368,080
To W. D. Parker—For Pneumatic Action for Musical Instruments.....No. 368,165
To L. K. Fuller—For Octave Coupler.....No. 367,902
To M. Braun—For Xylo-Metallophone Piano.....No. 367,955

—We are sorry to announce the death of Mr. Alfred F. Rogers, of the Charles E. Rogers Piano Company, 616 Washington-st., Boston. Mr. Rogers died suddenly at Fitchburg, Mass., on Sunday morning, August 21. We are not sure of his age, but he must have been about thirty-six or thirty-eight years old, and had for several years been a sufferer from cancer of the stomach. He was an excellent piano maker and tuner, and in disposition amiable, unobtrusive and big-hearted. In appearance he was a handsome specimen of a man.

—The Weaver Organ and Piano Company, manufacturers of the well-known Weaver organ, at York, Pa., are having a rush on their fine goods for fall trade, which necessitates extra work and help and possibly an enlargement of their already large works. They have gotten up a few new and handsome styles for the coming season's demands, and these have taken so well that orders for them are beyond anticipation. Dealers will find it profitable to correspond with the Weaver Organ and Piano Company and try to secure a line of their goods.

—The Dunkirk (N. Y.) *Observer-Journal* of August 22 contains a column article on the new and extensive piano and organ wareroom of A. C. Merrill, in that town. From what we have learned this establishment is one of the handsomest in this State, and the description in the *Observer-Journal* a correct one. The store is 20x120, and a story above, also in use, has the same dimensions. The description states:

The store should be visited, if only to see what a large aggregation of musical instruments is contained therein. It is filled throughout its whole length with pianos and organs, as thickly placed as possible, with convenience to get at and examine them. There are three long rows of them. In pianos Mr. Merrill handles Steck, Kranich & Bach, James & Helmsstrom, Hallett & Cumston, Stultz & Bauer, and Opera.

There are uprights and baby grands, in ebony, rosewood or mahogany cases—a complete stock. In organs he has the United States, the Wilcox & White and the Estey, ranging in price from \$50 upward—a full assortment from which to select. He has all other kinds of musical instruments and book and sheet music in complete assortment. Anything in the musical line may here be found, and in a variety giving the completest choice.

—W. A. Kimberly was in Boston yesterday on a visit to the New England piano factory.

—Mr. Sam Hazelton, of Hazelton Brothers, expects to leave on a Western trip next Saturday.

—M. J. Burns Brown does not represent Hallett & Cumston any longer. He will push the C. C. Briggs and other pianos in the future.

—It seems that the Schomaker Piano Company, of Philadelphia, has been using metal shell-hammer rails ever since 1872. If that is so, it seems queer that a patent should have been granted for a similar device.

—We advise dealers to write to Herman Sontag, No. 12 Park-pl., this city, for samples of the celebrated Swiss chamois violin strings, which are controlled by that firm. The highest compliments have been paid to the house by persons who have used these strings. Dealers who sell the Swiss chamois strings will be supplied by Herman Sontag with show-cards and advertising matter.

Knighthood Conferred.

18, 20 and 22 WIGMORE-ST.,
LONDON, August 17, 1887.

Editors Musical Courier, New York:

WE beg to inform you that his Majesty the King of Portugal has been pleased to confer the honor of knighthood on Mr. Frederick King, of Lisbon, and appointed him "Cavalleiro da Ordem Militar de Nossa Sanhorn da Conceição de Villa Vigosa." Mr. King has for many years been our agent for Portugal and has supplied his Majesty and members of the royal family with the Brinsmead pianos.

If you will kindly give notice of the above in your next issue and supply us with copy we shall be much obliged. We are, dear sir, yours, very truly,
JOHN BRINSMEAD & SONS.

A Little Off.

A POSTAL-CARD, posted from Fort Wayne, Ind., and addressed to THE MUSICAL COURIER, has the following remarks, that indicate a tendency on part of the writer to be a "little off":

ESRA, 37, 7, 15th Day.

Editors Musical Courier:

I hope the piano manufacturers will be the first to obey the new law, that no man is to sell any goods but those of his own manufacture. This will bring the piano within the reach of everybody and enable the workmen to receive the fair price for their work that now goes to swell the pockets of Piano sharps and gamblers on the Labor of better men. You piano men that want to own the Earth, I call your attention to the fact that I own you all and I haven't got anything. The piano has as much influence in molding the character of the young as the Schoolmaster and Preacher. I feel proud of American Pianos and Organs.

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KING OF ENGLAND.

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Mr. J. P. COUPA,	Mr. FERRARE,	Mr. CHAS. De JANON,	Mr. N. W. GOULD,	and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to put up inferior and unreliable guitars.

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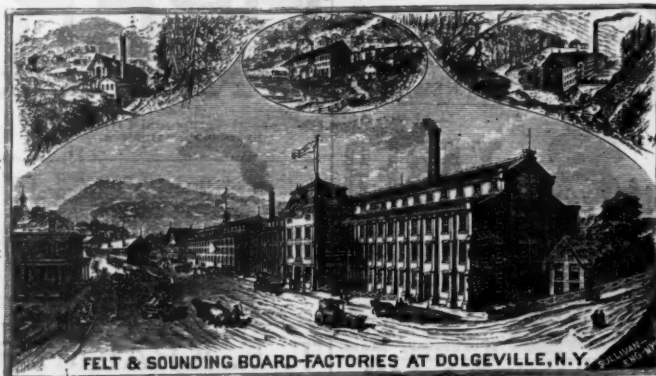


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Vienna, 1873.

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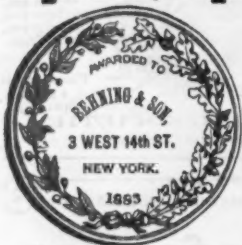
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